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Ryan
Handbook for dances
of our pioneers
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FOREWORD

THROUGHOUT our whole nation, the country people have kept alive the dances which the pioneers brought West with them and which, in earlier times, had been brought from other lands. They have had a great place, indeed, in the recreation of people who were more or less isolated. It would be difficult to estimate their value in pioneer days in keeping up the spirit and hope of the people through all the hardships which they had to endure.

Because I believe all Americans should know, and be able to do the folk dancing which belongs to America, and because I feel that these group dances have great value in modern recreation on account of the sociability which must accompany them, I have made this collection.

The descriptions of the dances I have secured from people who have done them in the earlier days and from students who have come from homes where they have been kept alive. I wish to express my sincere appreciation to my many friends for their interest and help; and I desire especially to mention Mrs. Frances Bliss, Miss Antoinette Faucher, and Mr. John Moriarity for their special efforts; Mr. Robert Benford for music arrangements.

GRACE L. RYAN.

NOTE: It is my suggestion, if one wishes to give a party consisting mainly of pioneer dances, that it be announced as an old-fashioned dancing party. It has been my experience in introducing such numbers at a modern dancing party that a few who do not care to take part spoil the spirit of the party. On the other hand the so-called "old-fashioned dancing" parties have been most successful.

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PREFACE

In choosing physical activities for hygienic and educational purposes it is wise to consider recreative values. Unless activities are attractive, they will not be performed with the vigor and spirit they should have, and so will fail to accomplish anything except to pass away the time. What is quite as important, when we teach physical activities that do not appeal to the pupils, we may be sure they will not employ their leisure time in practicing them, and in fact will be led to dislike all physical activity and to devote their leisure to passive sensory pleasures.

Since physical educators have come to appreciate the full force of the principle just stated they have been studying the problem of what activities are best suited to the needs and the tastes of all ages and groups of children and youth. In the early elementary school imitative and rhythmic activities have been found to have strongest appeal and have been developed accordingly. While boys gradually lose their enjoyment of rhythmic plays, girls keep up an interest in this form of activity almost indefinitely. To meet the need for rhythmic activities suited to older girls, folk dances gathered from many foreign lands are used. Miss Elizabeth Burchenal has done great service for physical education by traveling all over Europe and collecting these dances for the use of American teachers.

In the pioneer days in this country, dances were used that correspond closely to the folk dances of other countries, although the time for their development was much shorter. Dances brought from the former home lands of the pioneers were tried, modified to suit the conditions of the time and environment, and became the popular physical activities of several generations of young people. The ambitious spirit and the physical vigor of the pioneers left their impress on these dances and made them, like the folk dances of older nations, especially suitable for physical education.

Miss Ryan has been interested in collecting and arranging the dances that grew up in the pioneer conditions of the Middle West. She found by actual experience that dances of local origin, both in their form and in the type and spirit of the rhythm, have an appeal to girls of the Middle West greater than European folk dances. It was, in fact, because she found the girls in her college classes so fond of them, that she was led to make this collection and to study the precise ways in which the tunes and steps were employed.

Teachers of physical education for women, especially in the Middle West, will welcome gladly this new contribution to the store of material and will find it of exceptional value.

W. P. Bowen.

Ypsilanti, January, 1926.

DANCES OF OUR PIONEERS

DEFINITIONS OF TERMS

Alemande Left

May be given while couples are in quadrille or circle formation, and all couples execute it at the same time in the same manner. The boy turns to the girl at his left, takes her left hand in his, puts his right hand at her back, and turns her once around, both falling back to places.

Alemande Right

This also is given while couples are in quadrille or circle formation. Each boy passes behind his partner to the girl on his right, takes her right hand in his and turns her once around. He returns to his own partner, takes her left hand in his and turns her once around to place.

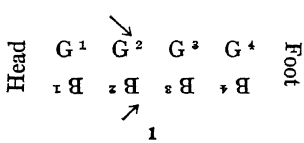
Balance

This term has a variety of meanings:

1. Partners face. Each takes a short slide right on count 1; swing left foot across right and point, count 2. Repeat left—2 counts.
2. Dancers take two steps toward each other, and two steps back—4 counts.
3. Balance four. This is executed where two couples are facing each other. Partners join both hands and chassé, or walk across to opposite place, turn about and return in the same manner to place.
4. Balance one couple to the next couple: Partners join inside hands and chassé or walk to a position in front of the next couple at their right.

Cast Off

Couples are arranged in longways formation when this term is used. The active couple advances one place nearer the foot of the set by merely stepping behind one couple to a position below them.



Chassé

The term has reference to a movement which is used in all country dancing; namely, a sliding step, keeping one foot ahead of the other—slide-close, slide-close, etc.

Do-Si-Do or Dos-A-Dos

Dancers facing. They advance and pass right shoulders continuing on around each other back to back, returning to original places.

Grand Chain

See "Grand Right and Left."

Grand Right and Left

The dancers are in quadrille or circle formation. Partners face and give right hand to each other. Passing by, each give left hand to the next dancer, right to the next, and so on around the circle until all have reached original places. As partners meet each other one half way around, they salute.

Grand Right and Left With an Elbow Swing

Same as Grand Right and Left, only dancers hook elbows instead of joining hands, and swing completely around each time.

Honor Partners

Partners bow to each other.

Honor Corners

The dancers are in quadrille formation. The girl of each couple bows to the dancer at her right, and the boy to the dancer at his left.

"Ladies Chain" or "Ladies Change"

Two couples facing. The girls advance toward each other and give right hands; passing by, each gives her left hand to the opposite boy who turns her half around. Repeat, returning to original partner. (When the girls do not return, the figure is called "Ladies Half Chain.")

Ladies Double Chain

The four girls of the set advance to the center, join right hands in a "star formation," circle one half, and give left hand to opposite boy, who turns the girl one half around.

Repeat, returning to own partners.

Longways Formation

Couples are arranged in two lines facing; generally with the girls on one side and the boys on the other.

G^1 G^2 G^3 G^4 G^5 G^6

B^1 B^2 B^3 B^4 B^5 B^6

Pay Address

Same as "Honor partners."

Promenade

Girls take partner's right arm and advance around the set with walking for chassé steps.

Promenade Across

Same as "Balance four."

Quadrille Formation

Four couples facing a hollow square.

I

G B

II G B

IV G B

G B

III

Right and Left

This is executed by two couples facing each other. They advance with walking or "chassé" steps to meet each other and pass through, the boys going outside.

G B

↑↓ ↑↓

B G

After passing through, the boy of each couple takes his lady's left hand in his and turns her about. The couples pass through again, returning to original places. Sometimes when a couple is advancing around the set, they Right and Left one-half, that is: pass through once only.

Salute Partners

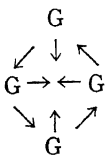
Same as "Honor Partners."

Set

The "set" has reference to the dance formation. For instance, a quadrille or a longways formation may each be spoken of as a "set."

Star With Right Hand

Four people join right hands and circle either with walking or "chassé" steps.



Star With Left Hand

Same as Star with Right Hand, only join left hands and turn the opposite direction.

Star With Eight Hands

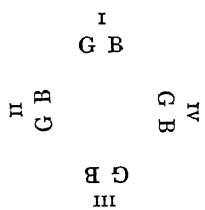
Two people face and join both hands. Two others join both hands over the joined hands of the first two; circle left.

Swing Partners

Boy takes girl in regular dance position, holding her at his right. The "swing" is a whirl, partners keeping right feet side by side, pushing with left foot. Sometimes called the "Buzz Step."

QUADRILLES

The "square dance" has probably had the foremost place in pioneer dancing. The quadrille at one time consisted of four and five different parts, but it was cut down to three changes in practically all communities, and now, where the dances still have a part in the social life of the people, they are being done in three parts or changes. The first change does not vary much, there being two or three rather set figures for it. The second change has great variety and is the most interesting figure of the quadrille. The third change is called the "Jig Figure" and is the most active figure of the three. The "caller" does not use the three changes in any set form, but uses any first change, any second change and any Jig together. Couples I and III are known as the head couples, and II and IV, the side couples.



I have inserted six quadrilles with the three parts grouped together and I have also put in several extra second and third changes which may be used in any grouping which one desires.

The music should be played in good brisk time. Practically any good double or sextuple measure may be used. It is customary to play through eight measures of the music before each change, to give the dancer an idea of the rhythm.

In the quadrilles, I have indicated the number of counts which each movement takes. The dancers do not change figures by count, however; they await the "call." So to make the dance interesting, the caller must be prompt, calling the next change before the dancers finish the one which they are executing.

QUADRILLE I

First Change

Formation—Quadrille

CALL

"Honor your partner,
Corners the same.
Head couples Right and Left through,
Right and Left back.
Promenade across,
Promenade back.
Change your ladies,
Change them back.
Promenade across,
Right and left back."

Partners honor each other, and all turn and salute corners at the beginning of each quadrille.

I

Couples I and III change positions with a Right and Left..... 8 counts
Return ..... 8 counts

II

Couples I and III change positions with a promenade..... 8 counts
Return ..... 8 counts

III

Couples I and III, Ladies chain..... 16 counts

IV

Couples I and III change positions with a promenade..... 8 counts
Return with a Right and Left..... 8 counts

Alemande Left—Grand Right and Left.
Repeat the dance with Couples II and IV.

Second Change

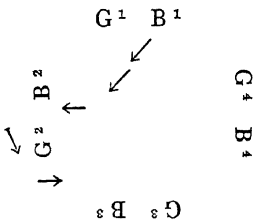
CALL

"First couple lead to the right
Take your lady by the wrist
Around next lady with a grape vine twist;
Back to the center with a whoa-haw-gee,
And around the gent whom you did not see,
Circle four and lead to the next," etc.

I

Boy of Couple I takes his partner's left hand in his right, leads her to Couple II, then completely around girl of Couple II, passing outside ..... 16 counts

"First couple lead up to the right
Take your lady by the wrist,
Around next lady with a grape vine twist."



II

B^1 leads his partner to the center; makes a turn left; then right; and leads back between G^2 and B^2, completely around B^2 16 counts

"Back to the center with a whoa-haw-gee,
And around the gent whom you did not see."

III

Couples I and II join hands and circle once left, and B^1 leads the three to Couple III.

"Circle four and lead to the next."

IV

Repeat the "grape vine twist" with Couple III.

V

Finishing the twist, Couples I, II, and III join hands and circle once left and lead to Couple IV.

"Circle six and lead to the next."

VI

Repeat the twist with Couple IV, finishing with the eight circling once left to places.

VII

Alemande Left and a Grand Right and Left
All promenade around circle once.

Repeat all three times, each couple leading in turn, as:

"Second couple lead to right
Take your lady by the wrist," etc.

Jig

CALL

"All join hands and circle to the left,
Ladies balance to the right and swing.
Again to the right and swing.
Again to the right and swing.
Again to the right and swing partners.
Alemande Left."

I

The four couples join hands and circle left..... 16 counts

II

Four girls lead to the right and swing with the boy of the next couple ..... 16 counts
Repeat on around the set finishing by swinging with own partners 48 counts

III

Repeat I ..... 16 counts

"SWING PARTNERS"

In quadrilles partners always swing following an "Alemande Left" unless it is followed by a "Grand Right and Left." The "Grand Right and Left" is always followed by partners swinging.

IV

The four boys lead to the right and swing with the girl of the next couple ..... 16 counts

Repeat around the set..... 48 counts

Alemande Left and promenade away.

QUADRILLE II

Music same as for Quadrille I

Formation—Quadrille

CALL

"Honor partners,
Corners the same.
Head couples Right and Left across.
Side couples Right and Left across.
Head couples Right and Left back.
Side couples Right and Left back.
Heads balance across.
Sides balance across.
Heads balance back.
Sides balance back.
Heads—Ladies chain across.
Sides—Ladies chain across.
Heads—Ladies chain to place.
Sides—Ladies chain to place.
Heads balance across.
Sides balance across.
Heads Right and Left back.
Sides Right and Left back.
Alemande Left.
Right hands to partner and a Grand Right and Left."

I

Couples I and III change positions with a Right and Left... 8 counts
Couples II and IV, the same..... 8 counts

II

Couples I and III return to place with a Right and Left..... 8 counts
Couples II and IV, the same..... 8 counts

III

Couples I and III change positions with a balance..... 8 counts
Couples II and IV, the same..... 8 counts

IV

Couples I and III return to place with a balance..... 8 counts
Couples II and IV, the same..... 8 counts

V

Couples I and III change ladies..... 8 counts
Couples II and IV, the same..... 8 counts

VI

Couples I and III, ladies change to place..... 8 counts
Couples II and IV, the same..... 8 counts

VII

Couples I and III change positions with a balance..... 8 counts
Couples II and IV, the same..... 8 counts

VIII

Couples I and III return to positions with a Right and Left..... 8 counts
Couples II and IV, the same..... 8 counts

Alemande Left

Grand Right and Left.

(Second Change)

CALL

"Head couples forward and back,
Forward again and form a line of four.
Right and Left back.
Head couples forward and back
Forward again and hold.
Side four right and left,
Balance four,
Ladies chain,
Promenade across,

Heads circle four,
Right and Left to place."

I

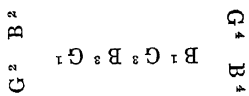
Couple I forward and back..... 8 counts
Forward again and form a line of four with Couple III, facing the head of the set..... 8 counts

(Head)

II

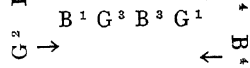
Couples I and III advance in a line forward and back..... 8 counts
Forward again and hold in the center of the set..... 8 counts

Head



III

Couples II and IV Right and Left..... 16 counts



IV

Couples II and IV balance across and back..... 16 counts
(Couple IV balances across, passing in front of the line of four, and back behind it. Couple II balances across behind the line and back in front of it.)

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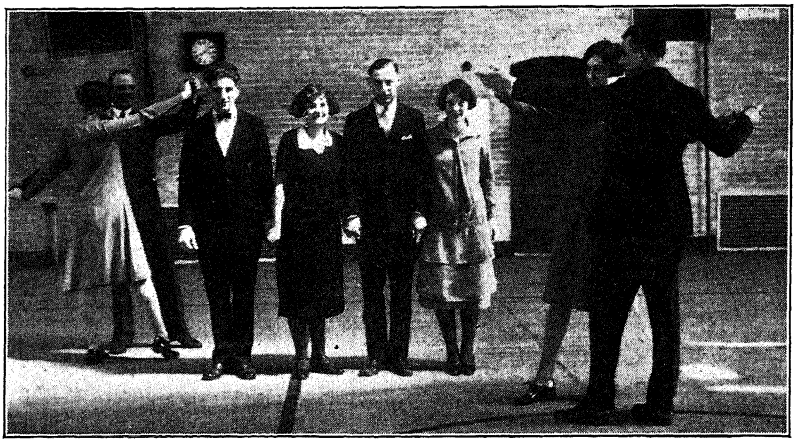


"BALANCE FOUR"
Quadrille II, Figure IV of second change.

V

Couples II and IV, Ladies chain..... 16 counts
(Girl of couple IV crossing in front of the line, returning behind; girl of Couple II crossing behind, returning in front.)

VI

Couples II and IV balance across and Right and Left back..... 16 counts

VII

Couples I and III join hands and circle once left, then Right and Left to original places..... 16 counts
Alemande Left.
Repeat the dance with the side couples forming the line.

Jig

CALL

"All join hands and circle to the left,
Heads balance across and back.
Sides the same,
All swing partners and promenade away."

I

All join hands and circle to the left..... 16 counts

II

Couples I and III balance across and back..... 16 counts

III

Couples II and IV balance across and back..... 16 counts

IV

All swing partners and promenade away.

QUADRILLE III

Music same as for Quadrille I

First change—same as first change of Quadrille I

Second Change

CALL

"First couple lead to the right,
Circle four.
Leave your lady and lead to the next;
Circle three.
Take that lady and lead to the next,
Circle four.
Leave that lady and lead away home.
Head gents forward and back.
Forward again with a do-si-do.
Side six forward and back;
Do it again with the right hand over and the left hand under," etc.

I

Couple I lead to Couple II, join hands and circle once left..... 8 counts

II

Boy of Couple I leaves his partner and advances to Couple III, where the three join hands and circle left..... 8 counts

III

Boy of Couple I now takes girl of Couple III with him to Couple IV, where the four circle left..... 8 counts

IV

Leaving girl of Couple IV, the boy leads to his original position.. 8 counts

B^1

G^2 B^2 G^1 G^4 B^4 G^3

B^3

V

B^1 and B^3 forward and back..... 8 counts

VI

B^1 and B^3 do-si-do..... 8 counts

VII

Side six forward and back..... 8 counts

VIII

The six advance again and B^2 turns G^2 to B^1 and G^1 to B^3, G^1 passing under the raised arms of B^2 and G^2.
B^4 does likewise, passing G^3 to B^1, and G^4 to B^3..... 8 counts

G^2 B^1 G^3

B^2 B^4

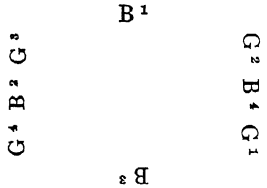
G^4 B^3 G^1

IX

B^2 and B^4 repeat as V and VI above..... 16 counts

X

B^1 and B^3 repeat as in VII and VIII above.....16 counts



Figures V, VI, VII, VIII, repeat two more times; the last time each boy turns his own partner to place.

Alemande Left.
Grand Right and Left with elbow swing.

Jig

CALL

"All join hands and forward and back,
Swing on the corner,
Swing partners all,
Swing corner lady and promenade the hall."

I

Join hands in circle of eight and forward and back..... 8 counts

II

Each boy swings the girl at his left..... 8 counts

III

Each swings his own partner..... 8 counts

IV

Each swings left hand girl again and she becomes his new partner 8 counts

V

All promenade once around the set..... 16 counts

The dance repeats until each boy promenades with his original partner.

QUADRILLE IV

First change—same as first change of Quadrille I

Second Change

CALLER'S SONG

"First couple lead up to the right,
Balance there so kindly,
Pass right through and balance two,
And swing with the girl behind you.
Take that lady and balance to the next,
Balance there so kindly,
Pass right through, and balance two,
And swing with the girl behind you."

The caller usually sings this to the tune "The Girl I Left Behind Me." For that reason I have called it "Caller's Song."

I

Couple I lead to Couple II and balance..... 8 counts

"First couple lead up to the right,
Balance there so kindly."

II

Couple I pass through Couple II, couples finishing back to back.. 4 counts

"Pass right through and balance two."

Boy of Couple I turns and swings girl of Couple II, while boy of Couple II and girl of Couple I swing..... 4 counts

"And swing with the girl behind you."

Boy of Couple I continues on around the set, taking a new lady at each couple until he reaches his original place.

Finish with an Alemande Left, and a Grand Right and Left..... 32 counts

The dance repeats, boy of Couple II progressing on around the set, taking a new lady at each couple until he reaches his original place.

The dance continues until each boy has completed the circuit.

Finish with an Alemande Left, and a Grand Right and Left.

Jig

I (8 MEASURES)

Partners stand in position..... 8 counts

"I'm Captain Jinks of the Horse Marines,
I feed my horse on corn and beans,"

Partners face each other and bow..... 4 counts

"Salute your partner if you're not green"

Stand in position..... 4 counts

"For that's the style in the army"

II (8 MEASURES)

Join hands in circle of eight and move left, walking steps..... 16 counts

"All join hands and circle to the left,
Circle to the left, circle to the left,
All join hands and circle to the left
For that's the style in the Army."

III (8 MEASURES)

Partners stand in position..... 4 counts

"Captain Jinks got tight last night."

Boys pass to lady of the Couple at the Right..... 4 counts

"The gentleman passes to the right."

Boys swing new partners..... 8 counts

"Then swing your lady with all your might
For that's the style in the army."

Repeat from beginning until boys have reached original places.

QUARDILLE V

First Change

Formation—Quadrille

CALL

"First foúr forward and pay address;
Turn to the right and address;
Turn to the left and address;
Back to place and address partners.
Alemande left."

I

Couples I and III forward and salute..... 8 counts

II

Couples I and III turn to face the couple at their right and salute 8 counts

III

Couples I and III turn to the couple at their left and salute..... 8 counts

IV

Couples I and III back to place and all salute partners.
Alemande left and a Grand Right and Left.

Second Change

CALLER'S SONG

"The head two gents cross over and by the opposite stand;
The side two gents cross over and all join hands;
Honors on the corners,
Salute your partners all,
Swing with the corner lady, and promenade the hall."

I (8 MEASURES)

Boys of Couples I and III change places..... 8 counts

"The head two gents cross over and by the opposite stand."

Boys of Couples II and IV change places..... 4 counts

"The side two gents cross over"

Join hands in circle of eight..... 4 counts

"And all join hands."

Boys turn and salute the girl at the left ..... 4 counts

"Honors on the corner."

All salute partners ..... 4 counts

"Salute your partners all."

Boys swing with the girl at the left ..... 4 counts

"Swing with the corner lady,"

Finishing the swing with the corner lady, the boy takes her hand on his arm ready for a promenade ..... 4 counts

"And promenade the hall."

II

All promenade once around the set as the song repeats .....8 measures.
Repeat the dance until boys promenade with original partners.

Jig

CALL

"All join hands and circle to the left
Heads balance across and back
Sides balance across and back
Swing partners all, and promenade away."

I

All join hands and circle left ..... 16 counts

II

Couples I and III balance across and back ..... 16 counts

III

Couples II and IV balance across and back.....16 counts

IV

All swing partners and promenade away.

QUADRILLE VI

First Change

Music same as for Quadrille I

CALL

"Heads Right and Left
Balance and turn partners
Ladies chain, and promenade."

I

Couples I and III, Right and Left ..... 16 counts

II

Couples I and III, Balance to partners and swing..... 16 counts

III

Couples I and III, Ladies chain ..... 16 counts

IV

All couples promenade once around the set ..... 16 counts

Repeat all with side couples leading.

Second Change

CALL

"First couple lead up to the right
Make a star with an eight-hand cross.
Ladies bow, gents know how,
Hold your holds and get there now.
Circle four.
Right and Left through and lead to the next."

I

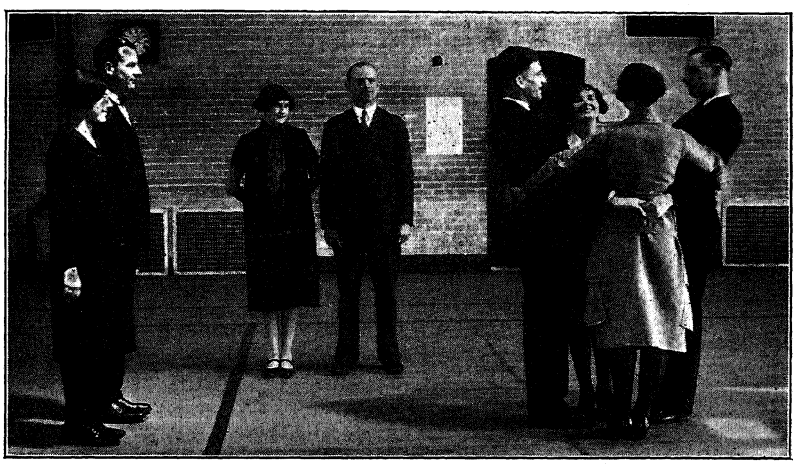
Couple I leads to Couple II. Girls clasp hands. Boys clasp hands over the joined hands of the girls ..... 8 counts

"First couple lead up to the right.
Make a star with an eight-hand cross."

II

Boys, keeping hands joined, swing arms over the girl's heads and encircle them ..... 4 counts
Girls do likewise with boys ..... 4 counts

"Ladies bow, gents know how,
Hold your holds and get there now."



"HOLD YOUR HOLDS AND GET THERE NOW."
Quadrille VI, Figure II, of second change.

III

In this formation, the group circles left with sliding steps ..... 8 counts

IV

Couples I and II join hands and circle one-half left ..... 4 counts
Couple I Right and Left half with Couple II and lead to Couple III ..... 4 counts

Couple I repeats the dance with Couples III and IV, as with II.
When Couple I reaches original place, all Alemande Left ..... 8 counts
Grand Right and Left ..... 16 counts
The whole figure is repeated until Couples II and III and IV have also been entirely around the set.

Jig

CALL

"All join hands and circle to the left,
Ladies in the center with a right hand star,
Circle one-half and swing the gentleman there.
Ladies in the center with a left hand star,
Circle one-half and swing where you are."

I

All join hands and circle once left ..... 16 counts

II

The four girls form a star in the center with right hands and circle one-half around ..... 8 counts
Each girl now swings with boy opposite her partner ..... 8 counts

III

Girls form a star with left hands and circle one-half around..... 8 counts
Girls swing partners ..... 8 counts
Alemande Left, and swing partners ..... 16 counts

Repeat all, the boys forming the star in the center.

EXTRA SECOND CHANGES

Second Change 1

CALL

"Head couples lead to the right,
Change partners and chassé out.
Right and Left.
Balance four.
Ladies chain,
Balance one-half and chassé by one couple.
Forward four and back.
Forward and swing partners to place."

I

Couples I and III lead to II and IV respectively ..... 8 counts
The following description is for Couples I and II.
Couples III and IV are executing the same figures at the same time.

II

Couples I and II change partners, and each leads his new partner
to the following position ..... 8 counts

G^1 B^2 G^4 B^3

B^1 G^2 B^4 G^3

III

B^1 and G^2 do a complete Right and Left with B^2 and G^1,
—while ..... 16 counts
B^3 and G^4 do the same with B^4 and G^3

IV

B^2 and G^1 balance across and back with B^1 and G^2,
—while ..... 16 counts
B^3 and G^4 do the same with B^4 and G^3.

V

Same couples as above, Ladies chain ..... 16 counts

VI

B^2 and G^1, and B^1 and G^2 change sides with a balance
—while ..... 8 counts
B^3 and G^4, and B^4 and G^3 do the same.

G^2 B^1 G^3 B^4

G_1 B_2 G_4 B_3

B^1 and G^2 chassé by G^3 and B^4
—while ..... 8 counts
B^2 and G^1 chassé by B^3 and G^4

G^3 B^4 G^2 B^1

G_4 B_3 G_1 B_2

VII

All forward and back ..... 8 counts
Forward again, each boy takes his own partner and swings her to place ..... 8 counts

VIII

All promenade around the set ..... 16 counts

Second Change 2

CALL

"First couple lead to the right,
Two gents in the center with an elbow swing
Opposite lady the same old thing,
Back in the center with an elbow swing,
Swing your partner with a pigeon swing,
Circle one-half, and Right and Left to the next," etc.

I

Couple I leads to Couple II ..... 8 counts

II

Boys hook elbows and swing once around ..... 8 counts

III

Each boy now hooks left elbow with the opposite girl and swings her once around ..... 8 counts

IV

Repeat II ..... 8 counts

V

Each boy swings his own partner with left elbow..... 8 counts

VI

Couples I and II join hands and circle one-half around, then Right and Left half, Couple I leading on to the next couple ..... 8 counts

Repeat with each couple.

Finish with:

Grand Right and Left with the elbow swing.

Second Change 3

I

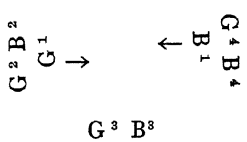
Couple I forward and back ..... 8 counts
Forward again and circle one-half with Couple III ..... 8 counts

II

Couple I Right and Left half with Couple III ..... 8 counts
Girl of Couple I passes to her right to join hands with Couple II while boy of Couple I goes to join with Couple IV ..... 8 counts

III

The two groups of three do-si-do, circling as they do so ..... 16 counts

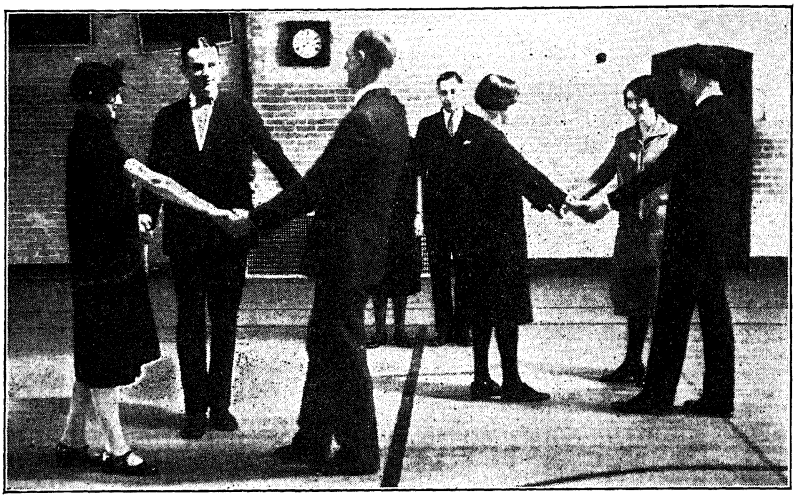


IV

Boy and girl of Couple I leave the side couples and circle one-half with couple III ..... 8 counts
Couple I Right and Left half with Couple III ..... 8 counts
Girl of Couple I passes to Couple IV and the boy to Couple II.. 8 counts

V

Side threes do-si-do ..... 16 counts



"TWO GROUPS OF THREE DO-SI-DO, CIRCLING AS THEY DO SO."
Figure III of second change 3.

VI

Boy and girl of Couple I leave side couples, circle one-half with Couple III, and Right and Left to place ..... 16 counts
Alemande Left and swing partners ..... 16 counts

Repeat the dance with each couple as leaders

Second Change 4

CALL

"First couple lead up to the right,
Birdie in the center and three hands round,
Birdie fly out and Hockey fly in;
Hockey fly out and give Birdie a swing,
Circle four.
Right and left through and lead to the next."

I

Couple I lead to Couple II ..... 8 count
"First couple lead up to the right."

II

Couple II and boy of Couple I join hands and circle once left around girl of Couple I ..... 8 counts

"Birdie in the center and three hands round."

III

Boy of Couple I changes places with his partner. The three circle left ..... 8 counts

"Birdie fly out and Hockey fly in."

IV

Boys of Couples I and II swing their partners ..... 8 counts

"Hockey fly out and give Birdie a swing."

V

Couples I and II join hands and circle one-half left; then half Right and Left, Couple I passing on to Couple III ..... 8 counts

The dance repeats until Couple I has reached original place.
Finish with:

Alemande left and a Grand Right and Left.

Second Change 5

CALL

"First couple lead up to the right
Chassé right behind that couple,
With the right hand across
And the left hand back,
Chassé back the same old track,
Promenade down the center and back.
Circle four.
Right and left to the next."

I

Couple I leads to Couple II ..... 8 coun

"First couple lead up to the right."

II

Couple I separate, the boy going to his left and the girl to her right, around Couple II ..... 8 counts

"Chassé right behind that couple."

III

Taking right hands they pass each other, turn and pass back, taking left hands ..... 8 counts

"With the right hand across and the left hand back."

IV

Boy and girl chassé to meet each other again in front of Couple II 8 counts

"Chassé back the same old track."

V

Couple I join hands and promenade down and back between girl and boy of Couple II ..... 8 counts

"Promenade down the center and back."

VI

Couple I and II circle one-half left..... 4 counts

Then

Half Right and Left, couple I passing on to Couple III ..... 4 counts
Repeat the above until Couple I has reached original position.

Finish with:

Alemande right, and Grand right and left.

Second Change 6

CALL

"First lady swing right hand man with the right hand around.
Partner with the left hand, left hand around.
Lady in the center and seven hands around,
Lady swing partner and everybody swing."

I

Girl of Couple I faces boy of Couple II, takes his right hand in hers and turns him one-half around ..... 8 counts
She now gives her left hand to her own partner and turns him one-half around ..... 8 counts

II

Girl of Couple I steps into the center of the set and the other seven circle to the left ..... 16 counts

III

Girl of Couple I swings with her partner, and all couples swing .. 16 counts

IV

All promenade once around the set ..... 16 counts
Repeat three times, the girl of the next couple leading each time.
Finish with:

Alemande Left.
Right hand to partner and left hand to next.
Reverse and give left hand to partner, and Alemande Left.

Second Change 7

CALL

"First couple lead up to the right
Dos-á-ballonette and gents contra-dance;
Break with the right, swing with the left,
Circle four once and a half
And Right and Left to the next."

I

Couple I leads to Couple II, and Right and Left one-half.
Couples I and II then face each other and join hands in a circle of four ..... 16 counts

II

The two boys drop hands with the girls and change places, joining hands again, with their backs toward the center of the circle of four ..... 16 counts

Each boy drops hand with the girl at his right and swings the girl at his left ..... 16 counts

III

Couples I and II circle four, once and a half around, then Half Right and Left, Couple I passing on to Couple III ..... 16 counts

The first couple continues on around the set.

Finish with:

Alemande Left

and

Promenade around the set.

Second Change 8

CALL

"First couple lead up to the right,
Lady go round and gent cut through,
Gent go round and Lady cut through,
Circle four and lead to the next."

I

Couple I lead to Couple II, G^1 going around outside B^2, B^1 following. G^1 continues on around G^2, B^1 cuts through between B^2 and G^2.

B^1 now leads around outside B^2, G^1 following. B^1 continues on around G^2, B^1 cutting through between B^2 and G^2

(This brings Couple I to a position facing Couple II) ..... 16 counts

G^1 B^1

↓ ↓

II

Couples I and II join hands and circle one-half left, then Right and Left, Couples I leading on to Couples III..... 16 counts

Couple I continues on around the set to place.

The dance repeats until all couples have also completed the circuit.

Finish with:

Alemande Left
and
Grand Right and Left.

Second Change 9

CALL

"First couple lead up to the right,
Lady around lady and gent go slow,
Lady around gent and gent don't go,
Circle four and lead to the next," etc.

I

Couple I lead to Couple II. G^1 followed by B^1, leads around G^2, passing between G^2 and B^2 ..... 16 counts

II

G^1 now leads around B^2, while B^1 stands in place in front of Couple II..... ..... 16 counts

III

Couples I and II join hands and circle one-half, then Right and Left half, Couple I leading on to Couple III.

Repeat with each couple.

Repeat all, each couple leading in turn.

Finish with:

Alemande Left
and
Grand Right and Left.

Second Change 10

CALL

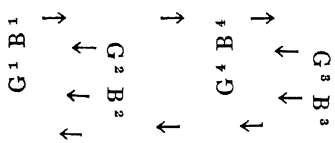
"All join hands and circle to the left,
Head two couples lead to the right,
Circle four hands a half
And Right and Left eight,
Alemande Left,
Grand Right and Left.
One-half around with elbow swing,
Swing partners and promenade back."

I

All circle left..... 16 counts

II

Couples I and III lead to the right and circle half with Couples II and IV respectively..... 16 counts



III

The four couples now Right and Left the width of the set, swinging into original places when they finish..... 32 counts

(If desired this Right and Left may be the width of the hall, taking in other sets.)

IV

Alemande Left
Grand Right and Left..... 32 counts

Repeat the above four figures with the side couples leading up to the right. If desired the Right and Left may be the whole length of the hall, with all other sets which are in line.

Second Change 11

CALL

"First couple around the set,
Right and Left with the couple they meet.
Ladies chain.
Balance four.
Alemande left,
Swing partners to place."

I

Couple I promenade around outside the set..... 16 counts

II

Couple I Right and Left with Couple II
—while ..... 16 counts
Couple III and IV do likewise.

III

Ladies Chain, Couple I and II
—while ..... 16 counts
Ladies chain, Couples III and IV.

IV

Balance across and back, Couples I and II
—while ..... 16 counts
Balance across and back, Couples III and IV.

V

Alemande Left and swing partners to place..... 16 counts
Repeat all, with each successive couple around the outside, etc.

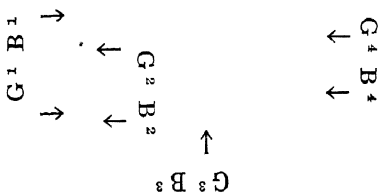
Second Change 12

CALL

"First couple lead to the right,
Form a star with the right hand across,
Left hand back and don't get lost.
Circle four and Right and Left six,
Lead to the next," etc.

I

Couple I lead to Couple II, from a right hand star and circle once 16 counts
Reverse with a left hand star..... 16 counts
Circle four, one-half left and Right and Left six.
(Couples I, II and IV) the width of the set..... 32 counts



II

Couples I and II circle one-half left, and Right and Left, Couple I leading on to Couple III, where "I" is repeated. Instead of "Right and Left Six" here, the call is "Duck and Dive the length of the hall." This is executed much as a "Right and Left" the length of the hall, the difference being that partners join inside hands and pass under the raised hands of the couple whom they are facing, then raise hands for advancing couple to pass under, thus alternating over and under the length of the room. Couple I in each set goes "over" first. When a couple reaches the end of the room, the boy turns his partner about and they return under and over to place.

JIG FIGURE I

CALL

"All join hands and circle to the left.
Circle to the right, ladies in the lead.
Ladies in the center back to back
Gents around the outside track.
Salute your partners, and swing with the next," etc.

I

All circle left, hands joined..... 16 counts

II

All circle right, single file, girls leading..... 16 counts

III

Girl steps into the center of the set facing outside
—while ..... 16 counts
Boys circle in file around the set.

IV

When boys reach own partners, they salute and swing with the next girl..... 16 counts
Boys circle again, salute partners whom they have swung, and swing with the next. This continues until each boy swings with his original partner.

The dance then repeats with the boys in the center.

Finish with:

Alemande Left.
All promenade away.

JIG FIGURE 2

CALL

"First couple up to the right.
Circle four hands round.
Lead to the next and circle six hands round.
Lead to the next and circle eight hands round.
Alemande Left."

Couple I lead up to Couple II and circle once left..... 16 count
Couples I and II, keeping hands joined, advance to Couple III and circle six, once left..... 16 count
Couples I, II and III lead to Couple IV and all circle to the left.. 16 count
(This brings all back to original places.)
Alemande Left and swing partners..... 16 count
Repeat until each couple has been the leader; then all promenade an lead away.

JIG FIGURE 3

All join hands and circle to the left..... 16 count
Same right..... 16 count
Forward all and back..... 8 count
Forward again and salute..... 8 count
All promenade away.

JIG FIGURE 4

"First couple lead to the right,
Swing with the opposite and swing her alone,
Swing with the one you call your own,
Swing with the opposite and don't be afraid,
Swing your partner and half promenade."

I

B^1 leads G^1 up to Couple II..... 8 count
G^1 swings with B^2 and B^1 with G^2..... 8 count

B^1 swings with G^1..... 8 counts
B^1 swings G^2, and B^2 with G^1..... 8 counts
B^1 swings G^1..... 8 counts
B^1 and G^1 promenade to Couple III.

II

Repeat I with Couples III and IV.

Repeat all, Couples II, III and IV making the circuit.

Finish with:

All promenade.

WALTZ QUADRILLE I

Music, any good Waltz

First Change

I

Honors to corners..... 4 measures
Honors to partners..... 4 measures

II

Couples I and III forward and back, waltzing steps..... 8 measures

III

Couples I and III waltz with partners once around the set.... 8 measures

IV

Each boy of Couples I and III turns to the girl at his left and waltzes with her once around the set..... 8 measures
Repeat I, II, III and IV with the side couples..... 32 measures

Second Change

I

Four girls waltz to the center. Join right hands and waltz one-half way around circle, finishing by stepping into position at the side of the boy opposite her own partner 8 measures

II

Boys do likewise, finishing at the side of their own partner.... 8 measures

III

Repeat I and II. This brings all back to original places..... 16 measures

IV

All waltz ..... 32 measures

Third Change

I

Grand Right and Left (waltz step) ..... 16 measures

II

Couple I waltz around outside the set ..... 16 measures
Couples II, III, IV do likewise in succession ..... 48 measures

III

Couples I and III change partners and waltz ..... 16 measures
Couples II and IV likewise ..... 16 measures

IV

All waltz around the room with partners as long as desired.

WALTZ QUADRILLE II

First change is the same as for Waltz Quadrille I

Second Change

CALL

"First couple down center and there they divide,
The ladies go right and the gents go left.
Honor your partner and don't be afraid,
Swing the corner lady and waltz promenade."

I (8 MEASURES)

Couple I joining inside hands advance with waltzing steps to Couple III and pass between boy and girl of Couple III.

"First couple down center and there they divide."

The boy turns to his left, the girl to her right, each returning outside the set to original places.

"The ladies go right and the gents go left."

"FIRST COUPLE DOWN CENTER AND THERE THEY DIVIDE, THE LADIES GO RIGHT, AND THE GENTS GO LEFT."

Waltz Quadrille II, Figure I.

II (8 MEASURES)

Each couple salute..... 4 measures

"Honor your partner and don't be afraid."

Each boy turns to girl at his left and swings her, keeping her for his new partner..... 4 measures

"Swing the corner lady and waltz promenade."

III (8 MEASURES)

All waltz once around the set back to boys' original places.
The dance repeats until girls are with original partners.
Third change like third change of Waltz Quadrille I.

THE DEVIL'S DREAM

Formation—Longways, six couples to a set

B^1 G^2 G^3 G^4 G^5 G^6

Head Foot

G^1 B^2 B^3 B^4 B^5 B^6

The boy and girl of the head couple always cross over before beginning the dance.

I

B^1 and G^1 step back one step and slip down the outside of set.. 8 counts
Back ..... 8 counts
At the same time B^6 and G^6 join hands and slip up the center and back.

II

B^6 and G^6 up the outside and back
—while ..... 16 counts
B^1 and G^1 down the center and back.

III

Ladies chain, Couple I and Couple II..... 16 counts

IV

B^1 and G^1 cast off one couple. B^2 and G^1 right and left with
G^2 and B^1..... 16 counts
The dance repeats until Couple I reaches the foot of the set. Then Couple II becomes the Head couple and the dance repeats over and over.

FIREMAN'S DANCE

Formation—In sets of four couples in two lines facing, the sets arranged consecutively across the room according to diagram, one set being back to back with the sets on either side.

G^1 B^2 G^3 B^4
B^1 G^2 B^3 G^4 } Set I

G^1 B^2 G^3 B^4
B^1 G^2 B^3 G^4 } Set II

G^1 B^2 G^3 B^4
B^1 G^2 B^3 G^4 } Set III

I

Boy and girl of Couple I move back a step and slip (walk or chassé down the outside of set and back
—while ..... 16 counts
Boy and Girl of Couple IV join hands and slip down the center and back.

II

B^1 and G^1 join hands and slip down the center and back
—while ..... 16 counts
B^4 and G^4 separate and slip up the outside and back.

III

Couples I and II Ladies chain
—while ..... 16 counts
Couples III and IV Right and Left.

IV

Couples III and IV Ladies chain
—while ..... 16 counts
Couples I and II Right and Left.

V

All forward and back, slow walking steps..... 8 counts
Forward again and pass through to meet a new couple of the next set ..... 8 counts

Thus one line in each set is constantly moving down the room; the other up the room. When a line of couples progresses to the outside of the room, each boy turns the girl beside him one-half around and waits one dance through, beginning again with the next advancing line.

FISHER'S HORNPIPE

Formation—Two lines facing, girls on one side, boys on the other; six couples making the set.

G^1 G^2 G^3 G^4 G^5 G^6

B^1 B^2 B^3 B^4 B^5 B^6

I

B^1 and G^1 step back one step and chassé the outside of set.... 8 counts
"First couple down the outside"
Back ..... 8 counts
"Back"

II

B^1 and G^1 join hands and chassé down the center ..... 8 counts
"Down the center"
Back ..... 8 counts
"Back"

III

B^1, with walking steps, passes behind B^2, while G^1 does the same with G^2 ..... 8 counts
"Cast off one"
Couples I, II, III join hands and circle once around left..... 8 counts
"Six hands round"

IV

Couples II and I Right and Left, finishing with Couple I in second place..... 16 counts

The dance repeats over and over from the beginning, Couple I casting off one couple each time until reaching the foot of the set. After Couple I has cast off three couples, Couple II starts at the head, etc.

THE MONEY MUSK

Formation—Longways for 6 couples or for as many as wish, every fourth couple dancing the same as the first couple.

I

Foot

$G^6 \rightarrow \leftarrow B^6$
$G^5 \rightarrow \leftarrow B^5$
$G^4 \rightarrow \leftarrow B^4$
$G^3 \rightarrow \leftarrow B^3$
$G^2 \rightarrow \leftarrow B^2$
$G^1 \rightarrow \leftarrow B^1$

Head

Boy and girl of Couple I join both hands and swing once and a half around left in the center of the set, finishing with the girl between B^2 and B^3 and the boy between G^2 and G^3 ..... 8 counts

II

G^1 joins hands with B^2 and B^3; B^1 with G^2 and G^3; and the six advance to the center and back..... 8 counts

III

B^1 and G^1 advance to the center, swing three-fourths circle around left, finishing with G^1 between B^3 and G^3 and B^1 between B^2 and G^2..... 8 counts

IV

Forward six and back, moving up and down the set..... 8 counts

V

B^1 and G^1 advance again and swing three-quarters of a circle left, finishing with G^1 between G^2 and G^3 and B^1 between B^2 and B^3..... 8 counts

(By so doing Couple II has been "cast off.")

VI

Couples II and I Right and Left..... 16 counts

This Right and Left is always executed with the couple which has just been "cast off."

The dance repeats over and over from the beginning.

After Couple I has cast off three couples, Couple II begins at the Head, etc.

OPERA REEL

CALL

"Outside Heads.
Back.
Down the center.
Back.
Cast off one
and
Right and left.
Balance in the center."

Formation—Longways for eight couples

G^1 G^2 G^3 G^4 G^5 G^6 G^7 G^8

Head Foot

B^1 B^2 B^3 B^4 B^5 B^6 B^7 B^8

I

B^1 and G^1 step back one step and slip down the outside of set.. 8 counts
"Outside Heads"

Back ..... 8 counts
"Back"

II

B^1 and G^1 join hands and slip down the center of set..... 8 counts
"Down the center"

Back ..... 8 counts
"Back"

III

B^1 with walking steps, passes behind B^2, while G^1 does the same with G^2, and the four Right and Left..... 8 counts
Return ..... 8 counts

"Cast off one and Right and Left."

IV

B^1 and G^1 balance in the center and swing..... 16 counts

"Balance in the center"

The dance repeats until Couple I reaches the foot of set, casting off one couple each time. After Couple I has cast off three couples, Couple II starts, etc.

THE REEL

The dance may be executed with either skipping or walking steps.

Formation

Foot
$B^4 \rightarrow \leftarrow G^4$
$G^3 \rightarrow \leftarrow B^3$
$B^2 \rightarrow \leftarrow G^2$
$G^1 \rightarrow \leftarrow B^1$
Head

Four couples one behind another all facing line of direction. In the odd couples the boy stands at the girl's left; in the even couples the boy stands at the girl's right.

FIGURE I (32 MEASURES)

1. Couple I, inside hands joined, skip down the room..... 8 counts
   Return ..... 8 counts
   (In each return, individuals turn directly about, changing hands, coming back in the same path in which they advanced.)
2. Couple I now take Couple II between them and the four advance down the room..... 8 counts
   Return ..... 8 counts
3. Couples I and II now take Couple III between them and advance ..... 8 counts
   Return ..... 8 counts

"COUPLE I NOW TAKE COUPLE II BETWEEN THEM AND THE FOUR ADVANCE DOWN THE ROOM"
Reel, Part 2 of Figure I.

4. Couples I, II, III, advance with Couple IV in the center making a line of eight..... 8 counts
Return ..... 8 counts

FIGURE II (8 MEASURES)

Formation: In line of eight as in finish of Figure I—all facing center of line.

$B^1\ G^2\ B^3\ G^4$ $\longrightarrow$ $\quad$ $B^4\ G^3\ B^2\ G^1$ $\longleftarrow$

With skipping steps, 16 counts, a new set is formed—B^1 and G^1 going to the foot of the set, B^2 and G^2 to the head, making the following formation for the repetition of the dance.

$B^1\ G^1$ Foot
$G^4\ B^4$
$B^3\ G^3$
$G^2\ B^2$ Head

The dance is repeated in this manner until each couple has been at the head.

THE TEMPEST

Formation—Eight couples in double line facing each other. There may be any number of such sets running side by side across the room. The head couple crosses over before beginning.

B^1 G^2 G^3 G^4 G^5 G^6 G^7 G^8

Head Foot

G^1 B^2 B^3 B^4 B^5 B^6 B^7 B^8

I

B^1, G^2, G^1 and B^2 join hands and chassé down the center and back, four abreast ..... 16 counts

II

B^1 and G^1 balance to G^2 and B^2 ..... 8 counts
Circle four ..... 8 counts

III

Ladies chain, Couple I and II ..... 16 counts

I

Couple I now take Couple III and chassé down the center and back, finishing below Couple II ..... 16 counts

II

Couple I balance to Couple III ..... 8 counts
Circle four ..... 8 counts

III

Couples I and III Ladies chain ..... 16 counts

Repeat over and over passing below one couple each time. When Couple I reaches the fourth couple of the set, Couple II begins the dance again in the head.

VIRGINIA REEL

CALL

"Head lady and foot gent forward and back,
Forward and swing with the right hand 'round.
Forward again with the left hand 'round.
Forward again with both hands 'round.
Do-si-do.
Reel.
Up the center,
Down the outside,
Form an arch and balance through."

Formation—Longways for six couples.

H	G^1 G^2 G^3 G^4 G^5 G^6	F
e		o
a		o
d	B^6 B^5 B^4 B^3 B^2 B^1	t

(Walking chassé, or skipping steps may be used to execute the dance.)

I

G^1 and B^6 advance to meet each other in the center of the set, pay address and move backward to place ..... 8 counts
B^1 and G^6 do likewise ..... 8 counts

II

G^1 and B^6 advance to meet each other, take right hands, swing once about, and move backward to place ..... 8 counts
B^1 and G^6, the same ..... 8 counts

III

Same as II, turning with left hands ..... 16 counts

IV

Same as II, swinging with both hands ..... 16 counts

V

G^1 and B^6 do-si-do ..... 8 counts
B^1 and G^6 do likewise ..... 8 counts

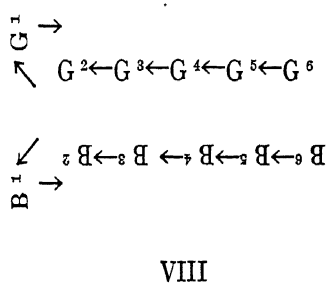
VI

(16 MEASURES)

Couple I execute the "reel." B^1 takes his partner's right hand in his and turns her once and a half around. G^1 now takes left hands with B^2 and turns him about, while B^1 does likewise with G^2. Couple I meet, give right hands and swing once around in the center of the set. B^1 gives left hand to G^3 and G^1 to B^3. So they continue down the set meeting with a right hand swing below each couple, until they have reached the foot of the set.

VII

B^1 and G^1 join both hands and chassé up the center to the head; then countermarch to the foot—all couples following..... 16 counts

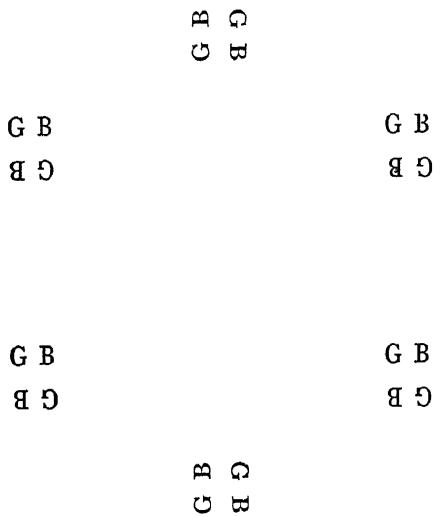


VIII

B^1 and G^1 form an arch and each successive couple join both hands and chassé through the arch to place, leaving Couple I at the foot of the set ..... 32 counts
The dance repeats until each couple has been at the head.
Then all move forward and back ..... 8 counts
Forward again; partners swing and promenade away.

SICILIAN CIRCLE

Formation—Sets of four in double circle around the room, the two couples in each set, facing each other.



I

Couples forward and back..... 8 counts

II

Four join hands and circle once left..... 8 counts

III

Ladies chain ..... 16 counts

IV

Right and Left..... 16 counts

V

Promenade across and back..... 16 counts

VI

Forward and back..... 8 counts
Forward and pass through to meet a new couple..... 8 counts

The dance repeats over and over, couples advancing around the hall.

WILD IRISHMAN I

Formation—Quadrille with an odd dancer in the center of the set

CALL

"Wild Irishman swing at the head,
Wild Irishman swing at the foot.
Alemande left,
Grand Right and Left.
Wild Irishman swing on the side,
Wild Irishman swing on the side.
Alemande left.
Grand Right and Left."

I

The odd dancer swings with the girl of Couple I..... 8 counts
Then with girl of Couple III..... 8 counts

"Wild Irishman swing at the head,
Wild Irishman swing at the foot."

II

Alemande left ..... 8 counts
Grand Right and Left..... 16 counts

III

Repeat I with Couple II and IV..... 16 counts

"Wild Irishman swing on the side,
Wild Irishman swing on the side."

IV

Repeat II..... 24 counts

As IV is being danced the "Wild Irishman" works in and attempts to secure a partner in the set.

The dance continues over and over as long as desired.

WILD IRISHMAN II

CALLER'S SONG

"My mother and father were Irish,
My mother and father were Irish,
My mother and father were Irish and I am Irish too."

"The right hand to your partner,
The left hand to your neighbor,
The right hand to your partner and all promenade."

Formation—Single circle, facing center. One odd boy in the center.

I

All join hands and circle to the left..... 16 counts

II

Boys take partner's right hand and pass by..... 4 counts

"The right hand to your partner."

Boys then turn girls whom they meet one-half around with the left hand ..... 4 counts

"The left hand to your neighbor."

Boys turn own partner again with right hand..... 4 counts

"The right hand to your partner."

Girls take partner's arm for a promenade..... 4 counts

"And all promenade."

III

Partners promenade around the circle..... 16 counts

The odd boy tries to secure a partner during the change of hands, and the dance repeats over and over from the beginning.

PAUL JONES

Music—Any lively march or two-step.

The "Paul Jones" is frequently used at the beginning of a dancing party as a social mixer. It brings about a change of partners often and creates a great deal of fun. It may be continued as long as desired. In conducting a "Paul Jones" the "caller" uses his own originality in the succession of changes. The following is an example of a possible sequence of the most common changes used in the dance.

1. Couples march about the room in twos and fours.
2. All join hands and circle to the left; to the right.
3. All forward and back.
4. Right hands to partners and a grand right and left.
5. All two-step, or swing.
6. Ladies form a circle in the center, gentlemen on the outside.
7. Ladies circle to the left, and gentlemen to the right.
8. All two-step or swing.
9. All march in twos about the room.
10. March four abreast.
11. While marching four abreast, gentlemen stand still and ladies advance, passing a given number of groups, then all promenade again; or ladies stand still and gentlemen pass on a given number of groups.
12. Change partners in fours and swing or two-step.

THE DOUBLE YORKE

In couples, regular dance position

Description for boy; girl begins with opposite foot

I (4 MEASURES)

Step sideward left..... count 1
Draw the right foot back of left and transfer the weight to it.... count 2
Step sideward left ..... count 3
Draw the right foot in front of the left and transfer the weight
to it ..... count 1
Slide left foot sideward, toe pointed..... count 2
Bring left foot back to position..... count 3
Repeat all in same direction..... 2 measures

II (4 MEASURES)

1. Two slides left..... 2 counts
   Raise left foot sideward..... count 3
2. Draw left foot behind right and transfer the weight to it.. count 1
   Step right ..... count 2
   Draw left foot behind right and transfer weight to it..... count 3
   (In executing the last three counts, the couple make a half turn to the boys left.)

Repeat 1 and 2 starting right.....2 measures
Repeat all as long as desired.

POLKA A

Formation—In couples, boy standing somewhat behind and at the left of girl.

Boy holds girl's left hand in his, arms extended sideward, and her right hand in his at her right hip.

(See Illustration)

I (8 MEASURES)

1.	Touch left heel sideward	1 count
	Touch left toe to right foot	1 count
2.	Two-step, boy and girl changing sides	2 counts
	Repeat I and II starting right	4 counts
	Repeat all	8 counts

"TOUCH LEFT HEEL SIDEWARD"
Polka A, Part I, 1.

II (8 MEASURES)

1.	Starting with left foot take four slides left	4 counts
2.	Repeat, going right	4 counts
	Repeat 1 and 2	8 counts

I and II over and over.

POLKA B

Formation—Partners facing, hands joined, arms extended sideward

Boy starts with left foot, girl with right

Description for Boy

I (8 MEASURES)

1.	Touch left heel sidewards	1 count
	Touch left toe to right foot	1 count
2.	Two-step left	2 counts
	Repeat 1 and 2 right	4 counts
	Repeat all	8 counts

II (8 MEASURES)

Take partner in regular dance position and two-step..... 8 measures

Repeat all, over and over.

THE RACQUET

Music—Captain Jinks (Page 10)

Formation—Couples, in regular dance position

Description for Boy

I (8 MEASURES)

4 slides Right	4 counts
4 slides Left	4 counts
1 two-step Right	2 counts
1 two-step Left	2 counts
Boys whirl partner completely around right	4 counts

II (16 MEASURES)

Partners two-step.

THE RYE WALTZ

Formation—In couples, waltz position

Description for boy; girl same, starting with opposite foot

I (16 MEASURES)

1.	Point left toe sideward	1 count
	Point left toe slightly in front of right foot	1 count
	Repeat (I)	2 counts
2.	3 slides left	4 counts
	Repeat 1 and 2 starting right	8 counts
	Repeat all	16 counts

II

Waltz for 32 measures

COMING THROUGH THE RYE

Formation—In couples, the boy standing somewhat behind and at the left of the girl. Boy holds girl's left hand in his, arms extended sideward, and her right hand in his at her right hip.

I (16 MEASURES)

1.	Point left toe sideward	1 count
	Bring left foot back to position and transfer weight to it	1 count
	Same right	2 counts
2.	3 slides left	4 counts
	Repeat 1 and 2 starting right	8 counts
	Repeat all	16 counts

II

Partners take waltz position and waltz ..... 32 measures

SCHOTTISCHE A

Formation—as in Polka A

I (2 MEASURES)

One schottische step forward beginning right..... 4 counts
One schottische step forward beginning left..... 4 counts

"STEP-HOP FORWARD, RIGHT"
Schottische A, Part II

"STEP-HOP BACKWARD, LEFT"
Schottische A, Part II

(The barn dance scottische step is used here and is: step right, count 1; step left, count 2; step right, count 3; hop right swinging left foot forward, count 4.)

II

Step-hop forward, right, making a quarter turn right..... 2 counts
Step-hop backward, left, making a quarter turn left..... 2 counts
Repeat above ..... 4 counts
Repeat all as often as desired.

SCHOTTISCHE B

Formation—In couples, partners side by side, the boy's right hand at the back of girl's waist, her left hand resting on his right shoulder.

Description for boy; girl same, on opposite foot

SCHOTTISCHE B
Position for beginning the Military Schottische

I (2 MEASURES)

Schottische forward, beginning left..... 4 counts
Schottische forward, beginning right..... 4 counts

II (2 MEASURES)

Partners take regular dance position and the boy turns partner completely around with step-hops, starting with the left foot 8 counts

Repeat over and over from beginning.

TIP-TOE OR ROCK SCHOTTISCHE

Formation—In Couples, facing; hands joined

Description for boy; girl same, on opposite foot

I (2 MEASURES)

1. Hop on right foot striking left toe just in front of right.... count 1
   Hop right and extend left foot sideward..... count 2
   Bring left foot to position just behind right foot and transfer weight to it..... count 3
   Step right with right foot..... count "and"
   Draw left foot to right, transferring weight to it..... count 4
2. Repeat "I" on opposite side..... 4 counts

II (6 MEASURES)

Partners take regular dance position and dance the glide schottische step:

Slide left	count 1	6 times
Draw right foot up to left transfering weight.....	count 2	
Step left	count 3	
Raise step left, swinging right foot behind left.....	count 4	

Repeat all as often as desired.

SALLY WATERS

Formation—partners facing, hands joined

I (2 MEASURES)

Hop left and strike right heel forward..... 2 counts
Hop right and strike left heel forward..... 2 counts
Hop left and strike right heel forward..... 1 count
Hop right and strike left heel forward..... 1 count
Hop left and strike right heel forward and hold..... 2 counts

II (2 MEASURES)

Partners take 4 slides to boys left..... 4 counts
Partners take 4 slides to boys right..... 4 counts
Repeat I and II starting with opposite foot
Repeat dance over and over

VARSOVIENNE

Formation—In couples, boy standing somewhat behind and at the left of girl.

I (8 MEASURES)

1. Swing foot across right..... 1 count
   Step left ..... 1 count
   Draw right foot up to left foot and transfer weight to it.... 1 count
   Repeat ..... 3 counts

VARSOVIENNE

First count of Figure I as it is executed when dancers take regular dance position

VARSOVIENNE

The "point" of Figure I, Part 2, as taken when partners are in regular dance position

2. Swing left foot across right..... 1 count
   Girl and boy change sides with a step left and a step right.. 2 counts
   Step left ..... 1 count
   Point right toe sideward and hold..... 2 counts
   Repeat 1 and 2, starting right ..... 12 counts

II (8 MEASURES)

1. Swing left foot across right..... count 1
   Girl and boy change sides with a step left and a step right, girl passing in front of boy..... 2 counts
   Step left ..... count 1
   Point right toe sideward and hold..... 2 counts
   Repeat I starting right..... 6 counts
   Repeat I starting left ..... 6 counts
   Girl turns to face boy. Couple take waltz position..... 6 counts

III

Partners waltz ..... 8 measures

The dance repeats over and over from the beginning.

The dance may also be done just the same in regular dance position, the above description being for the boy; the girl starting with the opposite foot.

The following change will need to be made:

Part II of I, boy swings partner completely around..... 3 counts
Boy steps left..... count 1
Boy points right, girl left..... 2 counts

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